

VISIT...

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nuff mente
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Zappo 1984

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MSH -94



Nois -94



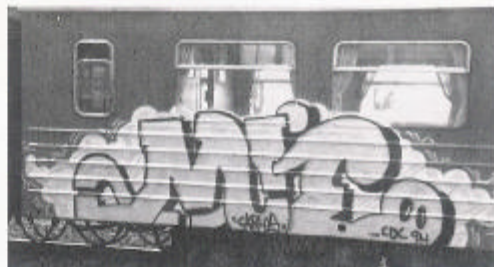
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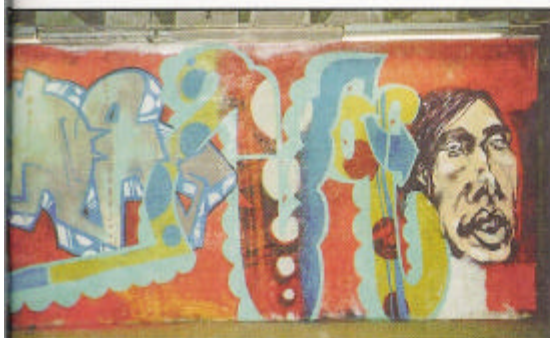


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Slak, Ikar, Ribe

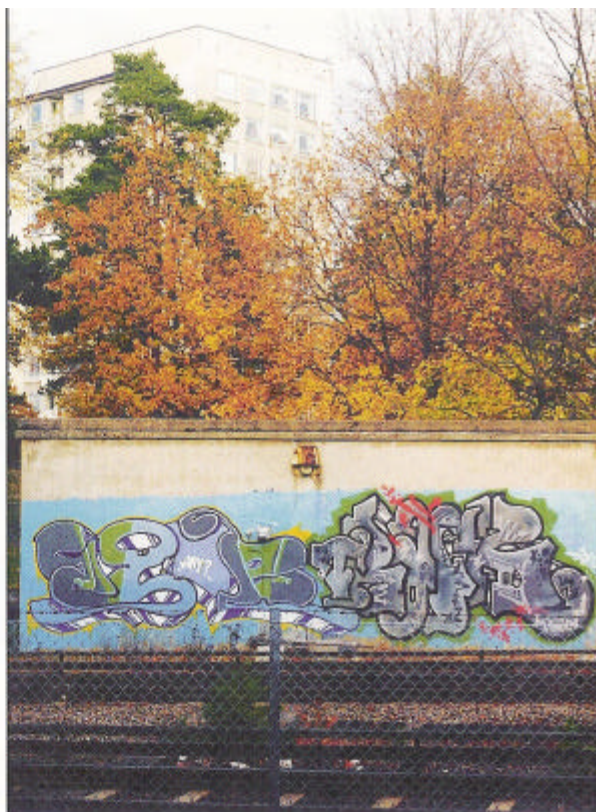




Slak, Ribe, Deepo, Tuna, Ika



Ribe



Ebir, Track



Rats, Kuas



Soleil, moy (Ance), Arse, Stak



Witness Heaven Young Norrlands Guld

What made you start writing graffiti?

R: I became interested in 1987 when I, together with a friend was on a little trip around Europe. We got to see a lot of pieces for the very first time. As I got back home I started to do sketches. In 1989 I created my first piece. Together with Gaine I started the crew DAM- Da Active Maniacs. From that point I began to be active.

You originate from a small town in the north of Sweden, since a year you live in Stockholm. Is there any difference when it comes to bombing, police, lack of walls etc?

R: First; hitting moving objects was all about cargo waggons (freighttrains). But I think that's pretty cool, 'cause they're running all over Europe and rarely get buffed. Bombing was hard to do, the police got their eyes on graffiti very fast and raided five writers houses. At that time the city got too small for me. There is also a tough competition between writers about the few walls there are. Pieces get painted over immediately. Here in Stockholm you can paint day and night without being seen at all! But I must say that to piece trains here isn't that easy that people think. You take a big risk everytime when you get into a layup. Although there are pieces coming out nearly everyday.

So you moved to Stockholm, what happened there?

R: I began to bomb together with Mega and Anse. I came out really hard, 3-4 panels per night wasn't unusual in the beginning. One week I did three wholecars! After a while I joined WHY- crew: Mega, Virus, Cleye and Hoes.

How Did you get your unusual style?

R: I don't know. It has developed itself in some way.

Has your style been influenced by some certain writer or any country?

R: I can't say I developed graffiti all by myself, for sure I've been influenced but not that I know from whom.

What do you think about the Stockholm style?

R: The style here is ok, but not the best around.

Have you been in foreign countries to paint?

R: I've done a little journey around Europe, something like

this: The first city to visit was Oslo. I really like Oslo and its Scene. Writers like Hui and Vek are getting up! They got their tags on all trains and all over the city. That's the way I like it... After that I went to Copenhagen and did one of their famous commuter trains, the "S-trains" and after that I got to Paris and had a little meeting with Opak and Honet in the subway yards there... Paris is really easy when it comes to trains, but the penalties for painting for it is very hard. You get jail if you get busted doing that. So therefore I respect the writers there who are up on the trains regularly. The trip was finished in Amsterdam where I made a "Banana" together with Ikaros.

It seems that you like to paint trains, why?

R: Yes, I prefer trains. But a wall is cool too, I do a lot of walls, I will always do. But it's the feeling you know. The feeling when I see my piece coming into the station. You can't beat that feeling.

It's not just trains, you also go alone, by yourself to piece. Isn't it better to be a team, to help each other to watch out etc?

R: Sure, but I think that I have a better check on the situation if I'm alone and if I go out with other writers it's often I get stressed-if I'm the last, or have to wait-if I'm the first to finish. The worst thing I know is to get stressed in the layup. Both my first panel and my first wholecar here in Stockholm I did all alone!

During your first year in Stockholm, how many pieces have you done?

R: Some hundred or more trainpieces, including seven wholecars and some subwaytrains.

And what's up with the future?

R: I don't know. Maybe I move to a foreign country, but one thing is for sure, I'll never stop writing. I would like to say hi to some friends too: Slak, Tuna, Ikaros, Gaine, Ayes, Deepo, Pank, Vade, the VIM hooligans, My WHY-homies, Booh, Blind, Sub, Anse, Jive, Biser, Slik, Reson, Sin, Caster, Aod, Fle, Zero, Opak, Shun, Poch, Honet, Stak, Days, Bakers, Blender, Nois, Main, HNR and every one I have forgotten!



Ebir



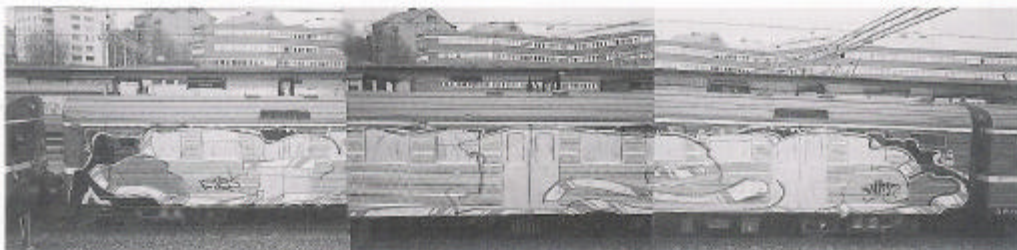
ribe



Da Dre, Ebir



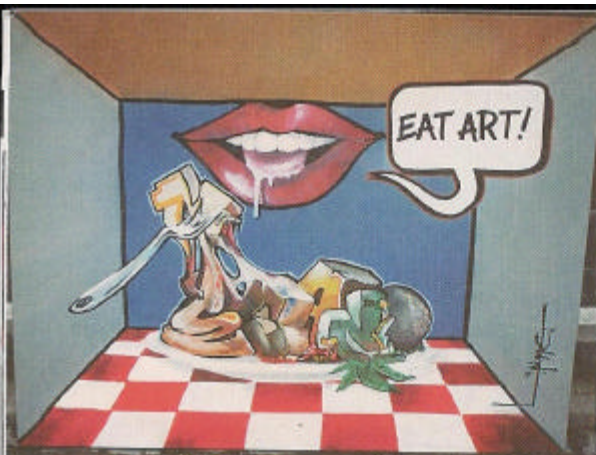
Ribe, Ikar



ribe



Ebir, los NGers



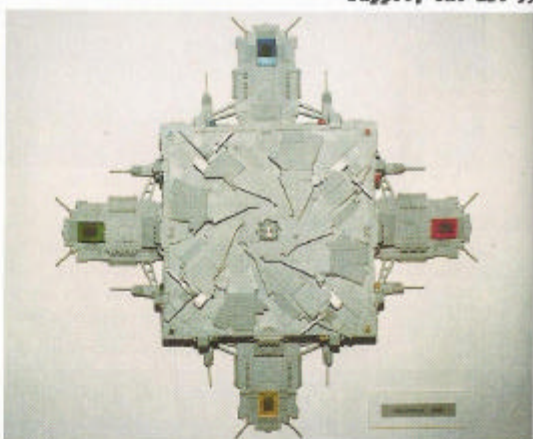
Eat art (puppet), eat art 95



Puppet, eat art 95



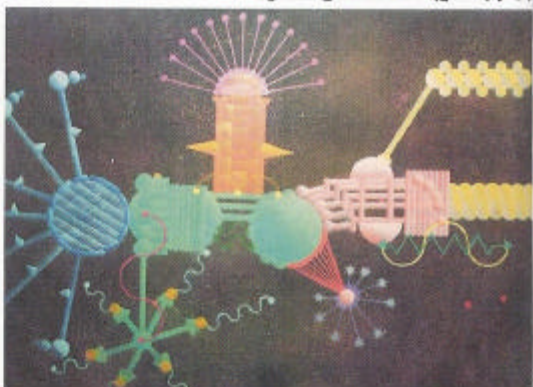
pike 95



ryndlegofraktal (pike), 94



scream (Sture Mattiasen), the true school 95



ash, the true school 95



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Many writers have shown their art on galleries and clubs lately. The Underground productions crew was there to see what was down.

Eat Art

East bar Stockholm

"East" is a very hip bar located at "Stureplan" in central stockholm. On a certain friday night in february one had the unusual opportunity to see an exhibition of the works of Anders Granberg and Puppet.

Puppets work consist mostly of graffiti lettering placed in rooms. The materials he uses are paint markers and acrylics. The formats are quite small compared to most standard graffiti paintings. Many of his pictures toy with the idea of the letters used as unrelated objects such as food in "Eat Art". In *Eat Art* and other pictures one senses the influence of 60's popart.

We talked to Puppet over a cup of coffee a few days after the opening.

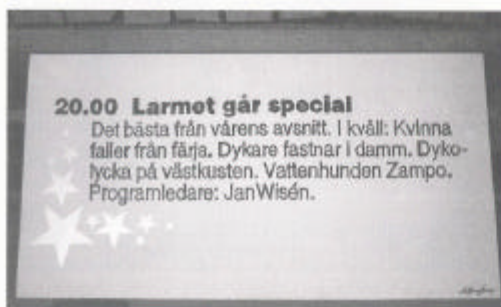
We haven't seen many pieces from you lately. Is this because you been working on canvases instead?

- Yeah, you could say that, I've also been doing other work such as fashion design graphics for Curie Song. It's taken most of my time, but I will definitely be doing some pieces in the near future. This is just sort of a "preliminary" exhibition, theres a larger one on it's way soon.

These pictures is much cleaner than your other work.

Puppet- This is very small ideas, ideas that I always have and always get. Normally I use these ideas as parts of my big pieces, but I've also noticed that the small details can be very interesting. It feels good to do an idea directly without changings. Like you use to say, the first idea is always the best.

Jacob Kimvall



Granberg

Soul Maze

. Toaletterna odenplan Stockholm

The 8th of february was the opening of Graffiti-artist Dwane from Gothenburg's exhibition at "Toaletterna" at Odenplan, Stockholm. At the same time you were witness of a new Jazz-club called Soul Maze. These old restored toilet-halls were perfect for art and Jazz music. Dwane's pictures don't have so much in common with Dwane's early graffiti pictures. The difference between Puppets and Dwane's pictures is that Dwane doesn't use calligraphy. The majority of the art were collage, but you could also see oilpaintings and other stuff.

Thursday 22th of februar

Now it's time again for Soul Maze with the blackbelts of graffiti. Wich are Pike, Ribe, Kacs and many others. They had their exhibition with "hard vandalised surface". Even this night were nice and invited you to a big experience of photographs and straight clean pieces. The future of Jazzclub Soul Maze seems today not really clean, but other projects are being planned and it's positive because initiative like these are always good and living for the graffitiscene of Stockholm. It's bad that the art and the pictures only seems to reach out to people that already deals with it.



Mr Big D at his club.

The true school

Konstkorridoren NÅDaDa Copenhagen
As the same time SL choose to call graffiti for vandalism, spreading more propaganda and starting an large confrontation with the graffiti writers, has DSB in Denmark taken whole new route.

They have choosen to cooperate with the writers, rumors that reached us at UP are talking about legalizing graffiti on trains. It may not be true, but there has been discussions between DSB and some graffiti writers. One result is the exhibition "True school" with DSB as the sponsor.

15 Graffiti writers have shown their pictures at this large exhibition. There you could find everything from typical graffiti, tags and airbrush to pictures displaying styles that have left the traditional graffiti. The exhibition had photographs and sculptures as well. It took place at "Konstkorridoren NÅdada" in central Copenhagen, there you'll find a girl named Susanne who started the place together with two friends. She tells us about the concept. "It is meant to be a meeting-area for art and people. To show that there are possibilities of making contact in an isolated world". As well as a variety of art exhibitions, they host different music partys, movies and other preformances.



Jayone



Jan Danebod, editor of danish magazine Fucked up at the exhibition.



Pike



"Dragos" by Pike.

Pike

Galleri Pictura, University of Lund

This was one of the largest Swedish exhibitions and probably the one furthest away from the graffiti. Pike showed big parts of his latest production.

Variations of materials and technics were big. Since a couple of years he's been working a lot with SPACELEGO. Both as material in sculptures and as motive in acrylic and oil paintings. He also showed a lot of sketches, drawings and some old pieces painted on plywood. One piece were also painted on the shortside of the big exhibitionhall. In almost every piece that Pike had done you could find a big bit of humour and he makes it in a way thats easy to understand without it getting too banal. The one who look at it will need more referenseces from the pop culture and the commercial socity in general, than from the subculture, and you could notice that on the reaction from the audience. A lot of writers were there and they expressed a little bit of disappointment, but the common attaudience really liked it.



Rose-Marie Nilsson was responsible for the exhibition:
- I have known Pike many years from the time I worked as an art teacher at the school where he went. I've been wondering what he's been doing over the last years and when I studied "art pedagogy" I got in touch with his pictures again. This is the the first time we have taken such a initiative couse otherwise we use to pick from applications. The most interesting about graffiti and spraycan art is the two parts of the same artform. Besides the expression in the paintings there are dimensions behind like, legal and illegal, the social part of it. It feels really independant to it's character because graffiti ain't commercial. The complexity in the worldwide spreading with it's networks of writers, styles and rules is really fascinating. It's going to be interesting to follow the development. Will it follow the same way as other avant-garde art, becoming an ism or will it be two new incompatibel ways when artsientists and galleries putting out the spraycanart.

Some thoughts about the exhibition



Johan Axelsson 20

- Quite good, well done but more graffiti, more spraycan would have been nice. The sketches were cool.



Clemens Mårtensson 20 (musician) Lund.

- Real fucking good, even if I didn't like everything.

Gustav Lindroth 20, Lund.

- A injection of inspiration, really suprised.



Marlene Bengtsson 21

- I don't know so very much about this art but I find it fascinating.

Maria Jensen 20

- The colors are incredible, but the legs was best.



Dise One, 14 Malmö

- Fat, but I expected more graffiti style.



Jacob Jarpvall, 12--Dope art, The old stuff and the piece was best.

Robin Cson, 13 -Good, especially the big paintings. They had the most Soul.

By Jacob Kimvall

Mixed walls



Obsen Poch -Paris 95



Shepo -Paris 95



Three times Eektor -France 94/95



Justo -Detroit 95



Sane -NYC 94



Phoke -Spain 94



King B -NYC 94



Keyo -NYC 94



Kale -Uppsala 94

Mixed / Sweden



Gone (Gothenburg) -95



Myth (Gothenburg) -95



Cyber (Karlstad) -95



Dale (Uppsala) -95



Bense, Dise (Karlstad) -94



Beta (Västerås) -95



Out (Västerås) -95



Raw (Västerås) -95



Arrk, Chris, Toms (Uppsala) -95

Stockholm Trains



MoA -94



Nici -94



Mook -94



Nash MTA -95



Mook -94



Reson -95



Sin Reson -95



Unit -95



Smash down factory Edna Abel -94

stockholm trains



Big -94



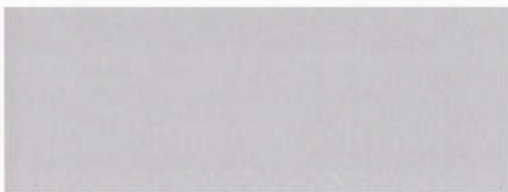
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With a new hope for swedish HIP-HOP, the Malmö Crew B-Boy Unit present the 1st true HIP-HOP jam in sweden since 94.

Stylewars

Malmö 950408

At 12 o'clock the event started with an amazing display of Graffiti by style creating writers such as Pike, Puppet, Can2 and many more. The art display was totally radical all writers contributing with their own styles and tecnics. At 9 a clock the jam opened, the place was quickly packed with Breakers, Writers, Dj's and other B-boys from Denmark, Sweden, Norway and Germany. The B-Boys Quickly surrounded the giant linoleum carpet (8 times 4) which had

been laid out on the floor. New Breaking crews like Revengas, Suicide Rockers and B-Boy Unit, where rocking it together with old pros like Throw down, Storm B.S. and Out of control. All of them performed at the best of their abilities. Strong solo's by both Short circle T.D. And Storm B.S Who both suffered from injuries. Definitely worth mentioning is the battle between Revangas and Suicide. Which in my opinion ended up in a tie. We hope to see a re match soon though. Short Circle's windmill to hellows: That's air moves for ya, Storms combinations and powermoves: Always a roof raiser. Niko T.D: What can I say, genius down-locks and a display of style that few has.

Wild Catz: The Cat is getting wilder. Definately wild looking and popping routines by the Danish B-Boys. All should be noted but that would take far to much paper work and time. A special note to B-BOY UNIT it was you homies who made the event possible.

Freeze



Nico, Throw Down



Short Circle, Throw Down



Freeze, UP:s reporter

Foto: Jessica Bladh



Storm, Battlesquad



DJMB-Carpe diem. Szczecin-Poland 94



Kan, Zeph (Zephyr), New York 95



tele, mute, Naestved-Denmark 94



King 157, 94



nins, sne, Copenhagen 94



Swet, Gmp



Base (Swet), Denmark 94



echo (mode 2), Denmark 94



Is the wis 95

RECORD

Rapping has now found its commercial form for fifteen years, and the people who started it then were fifteen to twenty years old... Still, we find that today's rappers, including the pioneers, only talk about the street reality and block partys. But if we're in reality so "real", why don't we address subjects as diapers, weddings and mortgages?

Even if rapping has become a youth culture, we (even if you only listening to it) still grow up. Despite of that, rapper after rapper and the whole hip hop movement, refuse to grow (even within it self)! Some years ago some groups tried to educate and make us culturally aware, but instead of listen 'n learn, and become a movement that counts, we have all sunken into a pleasant drug mist! But for who is it pleasant...? Think again!

But sure, Cypress Hill is wicked, and Scaface is one of the absolutely best "gangsta" rappers on this side of Planet rock. But it's not them I'm after, it's ourselves! What we have to realise is that there's a big difference between what you read in a book, see in a movie or hear on a record and the "real" life. Just because someone's rapping about a driveby, does it really mean that he/she's actually done it! Do you become as cool, if you copy it? Just because Clive Baker writes about monsters, do they then exist? a.s.o...

If you ain't a true gangster, why try to be something that only destroys your own community? Become a politician instead! Because the stretch ain't that far, and from that point YOU can actually do something for your hood, and be taking the money from the ones that bath in it, instead of from your own blood!

The second thing that I go around and worry a little about, is the progress of the west coast rap scene. What puts me down ain't the explicit lyrics, not even that everybody uses a copy machine instead of originality and creativity to do beats... But the biggest danger for the future rap scene, is the total refusal for freestyling, which they justify with chanting "Paystyle! Paystyle!". Once upon a time, freestyle was the measurement for your skills...! The "diss" credit of the free style, has also reached the shores of Sweden and more and more groups are adopting to that philosophy. What they fail to realise is that they are strangling their own creativity and the future progress of rap! To me, rapping is more than be able to

write a rhyme and then memorise it. Rap is an art form (Just like DJing, Graffiti & b-Boying) that only a selected few can control and tame, to later form something concrete that involves the whole hip hop culture. But bear in mind that, **Too Short** has all the right in the world to claim Paystyle, 'cos he has paid his dues and reached the point of stardom that he doesn't have to take anything from anyone!

Swedish rap is A.D.L! With all rights, 'cos he can freestyle in English AND Swedish, when ever and where ever! Take that time when he and **Backshot** were down in Denmark, and even though he was totally wasted he managed to waste all competition to the ground. Check out his skills for your self on the Ep **Absent Minded**, which he released under the same name on the **Breakin' Bread** label. Even if he is the uncrowned Swedish king, we have at least two more Swedish groups coming out now, with both the native tang style and on the international level...

Just D Plast

(Telegram 4509-99146-2)

We had a rap culture here in Sweden in the beginning of the 80's with **Grandmaster Funk & Per Cussion**, but the real hip hop movement came some years later with the breakdance wave and the 12" Brother by **Beger** (who consisted of **Pop-C** and **QDIII**) and **X-10-Dad** Cuts with **MC II Fresh**. But it wasn't until a group with the name of **Crafoord** came along that we had our own hip hop scene, because these boys did their stuff in Swedish. They followed **MC Tim** (now in **Fleshquartet**), but still this was something new. When the trio later changed their name and released their first longplayer, it stood clear... This was Swedish hip hop!

Here we had three white, middle-class guys who spoke up about their problems with no fantasies about dollars, or gangsta scenarios. This was something the whole country "could" relate to... and they did!

Just D has just released their fifth album, and their own brand of S-Funk (sunkig funk, "sunkig" = something that you find in the sink the morning after...) that makes us nod our heads straight away. The album starts off with what might become "THAT" track for all us that live here in reality, and can't afford a phat jeep - **Sjöna Skur** (Nice Shoes). From there on we walk into memory lane with 87-87, that delivers a feeling of stroboscopes, paperboards and plastic with good old fashion discofunk. "None is so

incredibly slimy, smelling garbage like a goat, and also uglySafat and sucks old dick like your boss" - it could be a description of an old boss of mine, but it's only some lines from the **Kool & The Gang** influenced **Din Ross** (Your Boss), that you should watch out for humming loud. **Just D** in their prime appears on the first single **Hudbubbla**, but handest is **Bogeyman** with it's heavy guitar loop and phat moog sounds. We then take a trip back to the playfulness of their album **Senaka Out** (Swedish Words), with the hilarious 50's type **Tre Gringos** (Three gringos). **Beastie Boy** Funk of the ruffier school, attacks our neighbours-neighbours when we crank up the volume on **Inte Kul Att Va' Ful** (Not Funny To Be Ugly). For the charts we have **D Man Inte Vet** (What U Don't Know) with a little resemblance of Lou Reed, and the light summer jam **Plast** (Plastic). All the clubs gets theirs on **Tvångstänkar** (Forced Thoughts) that challenges both the feet, laughing muscles, and the intellect.

This album is easier to get into, than the last ones, but the assimilation between **Just D's** earlier pop-funk and the **Beastie Boy** attitude that we met on their last two albums, doesn't really lock... But still it's like they say them self on **Vi Vinner - Ni Söker** (We Are Winning - You Are Seeking) "We are unbeatable, totally magnificent" - **Just D**



Infinite Mass 5 Track Teaser

(Roof Top Promo CD)

I always get irritated when some Swedish journalist tries to pretend that they KNOW hip hop, and uses expressions as "west" and "east coast". But the worst thing is when they start to classify the music, as when they write "X-Funk" as soon as someone plays them self instead of sampling. Have they ever heard **Paris**, **Ant Banks** or any Oakland group at all? Probably not... Why do they then think that they can categorise our music! It's probably based on the same old ignorance and the "gangsta" fear. But now we're not

REVIEWS



here to come down on the "journalists", but to hail the Swedish Gutter Funks absolute masters, **The Infinite Mass!** The established "music-elite" could first start to imagine the coming, when the click won the Swedish part of the World Rap Championship and released the EP *Da Blackmas...*. No punches were held back on the song *Shoot The Facts* from the movie *Sökarna* (Seekers). Beside all of this, they (Polarbear, Chamdin & Bechir) also appeared on a compilation for the Soul Food label under the name *Arabian Impact*. Musicians, as well as journalists, never bothered to take cover, and now it's to late!

My old partner Polarbear has left the Polar Lair in Västerås, to move over to L.A. Now that he has settled down in QDIII's studio you realise more than ever that the US producers that are better than our own P-Bear are easily counted on two hands. But this groups superiority isn't only up to Polarbear, 'cos the man on this album is in reality the producer and rapper Rod-e, who's grooves breaks most beat's into particles! It's not only the beat's that are all that, and then some, the same goes for the rappers. Just take a listen to Bechir, and you'll find a voice in the same category as Scarface, Paris and even Rakim...! Rod-e is the one in the click that has been around on the plastic scene the longest, as he has done things for Mogz Below's *Swe Mix* project Underground Posse, as well as being a part of *Latin Kings* (a group that raps in Swedish and Spanish), but this doesn't sound like any another thing he's done before...

The promo starts off with a Parliament travesty *Mah Boys*, and it would have made *Ant Banks* proud. On *Nine 5 Vibes* we get some talkbox a la Roger Troutman, and Värberg's (Värbergs!) Bechir shows us his influences from Houston's Scarface and San Francisco's Paris, but he still manages to keep his own style. Finally there's someone that dares to stand up for the True west coast old school with pride, just check out the remix of *Shoot The Facts* called *The Area Turns Red*, wicked!!!! The spirit of Paris floats heavily all the way through *Idiot's Don't Sleep*, and it could easily become a major summer hit, just

like *Six Feet Deep*, if they just gets their justified exposure. Gothenburg's Roo-C Y-Tamin does his Boosy imitation on the last song *Play U*.

It was ages ago that I heard a hip hop album with this much true soul within it, but I'm really not surprised as I know that Polarbear is one of the persons behind the records. Because, if there is anyone in Sweden with soul in their blood, it's **The Original Funky Honkey**. I wonder though, what he would say if I played his rapping debut *The French Hoe* that we played on Def FM back in the days? Or maybe I should try to ride on his success and press up all the early tracks that we did with Polar Posse, like *P-Posse* (I could never get those lines right, though), *The Funky Honkey* or *Thousand Dollar Bill*! I wouldn't be surprised, if Sony records dives into the archives to get hold of the demo that The Bear did together with Roo-C for them... 'Cos who doesn't wanna make money on a genius!

But actually I got most surprised when I found out that it was Rod-e, who had done most of this albums jams. I never thought that the P-Bear had any competition here in Sweden, but believe it or not, Rod-e is right up there with him! The whole thing makes me wonder if their not from this world... I mean they sound like the came here with The Mothership straight from Planet Rock and are a genetic hybrid of *Bamban-tan* and *Dr Funkenstein*...

Despite that, all of the groups members are raised in various suburbs to Stockholm, but they still have the right west coast dialect. So, why buy foreign when the home grown is in many cases even better? Think about it... Or even better, *Boy it!!*

2Pac *Me Against The World* (Interscope 92399-1)

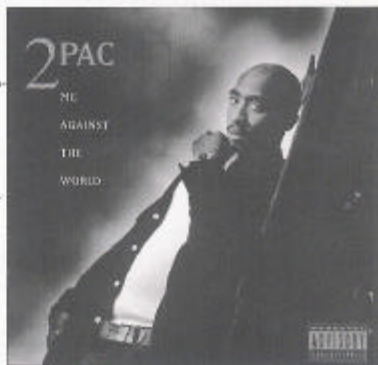
Gangster, or not? That seems to be the biggest question for rappers all over the world today. Most of them rap about it left to right, but when it comes down to it they're real "soft". With the 24 year old 2Pac it's the complete opposite. He does songs about love, missing someone and caring like, Brenda's *Got A Baby*, *Keep Ya Head Up* and *I Got Around*, and live's a life of rapchallenges and shootings.

The fact that he has, as society says, crime in his blood, there little doubt about it since he spent eight of his nine months in the womb behind closed bars, while his mother Afeni Shakur was being held for her association with the **Black Panthers**.

He was named 2Pac, or Tupac, after Peru's leader **Tupac Amaru**. One of the best 2Pac stories, which at the same time describes his philosophy, is the one when he was stopped by the police because he had a loaded gun in the car. The cops told him that it was illegal, and his reply was

"What the fuck you got...?!"

Musically 2Pac first showed up on our turntables via the Oakland collective *Digital Underground* and the track *Same Song* 1990. One year later he finally had his own name on a vinyl piece called *If My Homies Call* and the classic b-side *Brenda's Got A Baby* (Talking about B-sides, 2Pac is one of the artists that almost always gives us something special like *Flex*, *I Wonder If Heaven's Got A Ghetto* and *Nothing But Love*). After two long-players and three movies (*Juice*, *Poetic Justice* and *Above The Rim*), he now comes out simultaneously with one new solo album and a mini album with the click *Thug Life*. On which he really focuses his anger (except on *Poor Out A Little Liquor* from *Above The Rim*, the old b-side *Crawl To The Grave* and *How Long Will They Mourn Me?* with *Nate Dog*, which all three are in the usual relax 2Pac way, but the rest are rockhard "Kill-A-Cop" tracks). On the other hand has the anger on the early albums *2Pacology* and *Strictly 4 My N.I.G.G.A.Z.* evolved to complacency and thoughtfulness on the new album *Me Against The World*. Several of the cuts on the album could almost be labelled as ballads,



but with 2Pac on them they still come out hard. Perhaps this is because he always takes up emotional subjects, like *Dead Home*, *So Many Tears* and the 12" *Dear Mama* which continues where *Papa's Song* ended in '93, and he does it from the heart... But it's not only a laid-back 2Pac... We also have some G-Funk with *Heavy In The Game* and *Fuck The World and Warren G's* more polished "ditto" sound comes to life in *It Ain't Easy*. On the last album he treated us with an impressive line up with names like *Ice Cube*, *Ice T*, *Apache*, *Digital Underground* and *Treach* from *Naughty By Nature*. But this time he really has decided to stand alone against the world... Maybe he shouldn't? 'Cos the whole world is mighty big, but on the other hand we should all stand behind him...

Andreas "Broadcaster D" Melin



nennois, barnes, Helsinki 95



outlook (more). Stockholm



nie, Stockholm 94



Web, Pablo, Helsinki



Slak



stars





Staton (Star, Atom), Stockholm 95



Chubsta, Zürich



Ellai, Reson, Bronx, Bar, Stockholm 95



Laser (Kubba), Stockholm 95



Seal, Stockholm 95



Volt, Rudi, Germany



Helsinki 95

Peter Dahl wishes:

"More tolerance

As an artist one often wonders what other artists think of ones work. This is especially true for graffiti writers who mainly paint for likeminded people. So I asked myself "what do the artists that already are respected think of our work?"

The two artists who I talked to, Peter Dahl, and Per-Inge Isheden had alot of interesting things to say. Though the tone was rather adult it was surprisingly positive.

Graffiti is, dare I say, one of the biggest artforms in the world and something that most of us are in touch with daily. Some people think that it doesn't even count as real art. What do you think?

P.D: I think that graffiti is one branch of art. In it's form it's borrowed alot from action painting, for example Jackson Pollock. But I think that the way it comes out is more violent and expressive. It has sides that reminds me of both expressionism and futurism. Usually there is a rythm in the long murals that one can follow like one does with music. The music I associate with this art is heavymetal and other types of hard rythmical modern music. Within this artform, like with all the others, there are good works as well as bad ones.

Can you find estetical values even in tags?

P.D: Sure there is an estetical value in tags. But usually peo-



ple put these tags were they don't belong. People percieve this type of graffiti as pure vandalism. Tags that are put up on old cultural landmarks is unnecessary just like it is if people start to tag on cars, especially old timers.

Alot of graffiti artists choose to paint on surfaces that are not meant to be painted on-is this good?

P.D: Sometimes it's good, in other cases it's bad. Certain concrete walls and sound barriers that run next to train and subway lines are ideal for graffiti artists to paint their colorful murals on. Sometimes subway and train cars can be very beautiful with graffiti on them. But then it should be nice graffiti, not just a lot of tags. I don't think that graffiti should just pop up anywhere either. I don't want graffiti in the old-town atmosphere were I live. Just like I don't want any other type of art painted on my house when I haven't asked for it to be put there in the first place. The sad thing about graffiti is that it, like certain types of music, is forced upon the viewer to look at whether he likes it or not. This ruthlessness is something that it has in common with the fascist futurism. I wish that SL would give some of it's subway stations to graffiti artists. I have seen some incredible graffiti art at some of Stockholms subway stations that they have washed away. I wish that there was more tolerance and flexibility from both the graffiti artists and the authorities. It would be good if they could somehow learn to cooperate and compromise with each other.

In 1998 Stockholm is going to be turned into the cultural capital of Europe, there have been ideas that by this time Stockholm should also be a completely graffiti free town. Right or wrong?

P.D: I think that the best graffiti should be saved and protected by the cultural laws that we have here in Sweden. Graffiti is an expression of the times that we live in. To think that we should get rid of it is complete stupidity and anti-cultural. But to get rid of the tags from all the old houses would be nice. The whole problem is about finding a balance. I think that the tags everywhere is a pest and a destruction of our culture. But at the same time to completely take away graffiti would also be a pest and a destruction of our culture. Imagine if we could compromise! I think that is something that we can only fantasize about...

Peter Dahl is born 1934 in Oslo, Norway. Undre his long artistic career he has both had time to chock and bring happiness. Peter is today one of Swedens most well known and best paid artists

"Månen över Vällingbys tunnelbana"
(The Moon over Vällingby subway)
Peter Dahl 1956

and flexibility"

"If one can wash away all of the graffiti then you still haven't solved any problem"

Per Inge Isheden

In Stockholm there are no designated walls that are meant for graffiti art...

PI: Isn't it true that if it's legal it's not really the same thing anymore...because graffiti is basically something that goes against the system. I mean it's like if somebody told you that it was alright to commit a burglary. But that's strange, a concrete wall can only become prettier, no matter what one does it can only get better. The problem is that it can become very unorganized, it tends to be rather chaotic. At the same time it can be subject to alienation, where a lot of different groups make decisions without talking to each other. All of this is a very typical city phenomenon, that has spread far beyond the borders of the cities. I get a feeling that one reason why graffiti has spread is because of all the incredibly ugly housing projects that have come up in recent years. I mean there are areas that have come up lately that are almost unbearable to live in because they are so ugly. We live in a time where the borders between the different age groups are bigger than ever before.

One can compare this to what would happen to oneself if one went to Tibet, if you walked around people there and tried to understand what they said and what they meant, then you would see that it is impossible to understand. You would eventually be forced to stop trying to understand, because you would realize that it was impossible. I experience it like I'm standing outside of the communication and on the other hand it's not totally impossible either, the graffiti artists mainly direct their work for their friends and other people who have been initiated into the art. You then get two sides, the people who know the code and those that are outside it.

What do you think that one should do to come to terms with illegal graffiti, something that a lot of people see as a problem?

PI: What one could do is to try to glue together our society that has split apart, and I don't see a lot of people trying to do this. Illegal graffiti is a symptom. It is the same thing as if one would get red spots on the body and then try to cover them up with some kind of substance, but the important thing to realize is why one got the spots there in the first place. One time I listened to an interview with a woman from the Bronx. She said that she saw the same symptom of the ghettos growing in Stockholm as in the Bronx, and the first thing that she mentioned was graffiti. There one can see what it is all about. If one can wash away all of the graffiti then you still haven't solved any problem

Sweden's police have from the computer inspection got the permission to employ a register for suspected graffiti artists. Only with the starting point of mere suspicion of a crime then one should start to gather information about the graffiti artists name, earlier tag names, social facts, and the parents name. Do you think that this is the right method to defeat illegal graffiti?

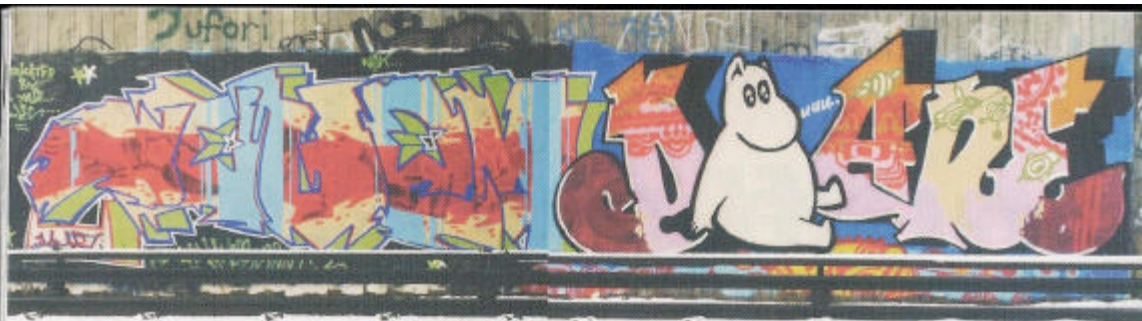
PI: It feels spooky because what the police are doing here is something that one would normally associate with a dictatorship. Now I'm not planning on supporting the kids in some cheap way that too many people are already doing today on very shaky grounds. I see so many sides to this problem. So that it becomes very difficult to stand in one place and give an honest opinion of what one really thinks. But this is something that I think is extremely dangerous, because it is in this way that the police state is developed, through refining the methods.

Per-Inge Isheden is born 1937 in Avesta. During his years as an artist he has become famous for amongst other things his Stockholm paintings. He worked earlier drawing comics and is now trying to develop a style that everyone can appreciate. Per-Inge is currently working with scenography for the mental-care museum in Säter.

Kristoffer Ekman



"Sivan" Per Inge Isheden



James, Duane, Stockholm 95



Kake, Uppsala 94



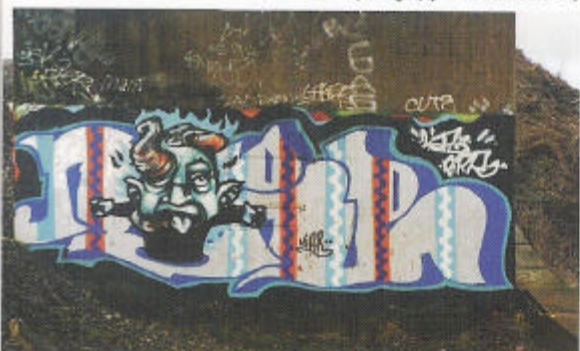
Blimb, Stockholm 95



Cure (Oleye), Stockholm 94



Rats, Stockholm, 94



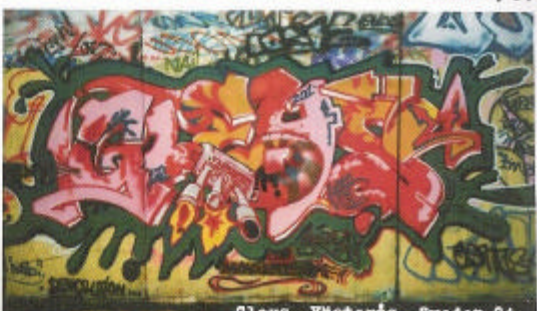
Mirr, Gothenburg



Versus, 94



Kefir, Sibirishamn, Sweden 94



Gleys, Västerås, Sweden 94



Busy -Berlin 95



Ketish -Dortmund 94



Mat -Berlin 95



Jack -Switzerland 94



Bitch -Holland 95

European trains



Sento -Dortmund 94



Main -Dortmund 94



SKS -Berlin 94



Sick -Holland 95



Moon -Amsterdam 94

Stockholm walls



Solea -95



Idea Wand -94



Deck -Uppsala 94



Crazy (Kaos) Blind -94



Bes Agens Keen -95



Donsour -94



ManFiaNin -94



Unit -94



Jains -95



Danish Walls



Bates Sabe -95



Ompone -94



Swet -95



Goet -95



Kside Sabe -95



Tele -95



Tele -95



Scape Ikon -95

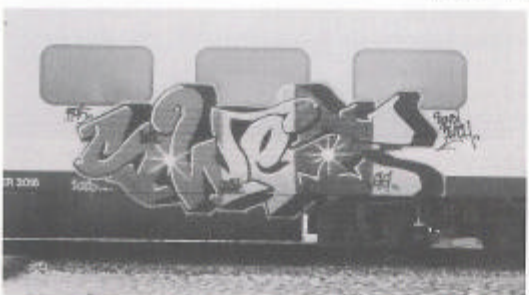


Bates Sabe Hone Dark -94

Denmark



VIMOA -95



Swet -94



Jive -94



Edvoff -94



Swet -94



Moscrew -95



Mos -94



Damage by KDV -94



Jab -95

FIELD NIGGA SOUP

It was about time that real mcs came to Sweden. Don't get me wrong, Gangstarr, Das efx and so on are definitely real but they've already made it. Field Nigga Soups two members I'm Latin and Bigga "the physical verbalizer" are still struggling in Shaolin, NY to get theirs. And they will, believe me. With all this talent an co-operation on stage they're gonna hit the scene hard! Just watch them blow up. I met them while they were here in Stockholm to record some tracks

UP: *Were ya from and how did y'all started?*

LATIN: Were both from Shaolin, but the first time me and Bigga met was when I was representing Park Hill. Me and a former member of the group **Gano Grills**, a big graffiti-writer from Shaolin, was trying to build with Bigga and get some information into his mind. It wasn't until two years later, when I moved out to Park Hill we started gettin together. Me and Gano were doin a videoshow, we put the group together, got Bigga down with it and the rest is makin history. Word is bond!

UP: *What's it like in Shaolin, as far as the lifestyles if you try to compare with Stockholm?*

BIGGA: It's extremely different because the violence back home is ridiculous, especially the two buildings we live in. As far as the drugs are concerned it's just messed up. In NYC black people actually have a hard time surviving so they turn to drugs and crime, most of the people out there are into that. But we are kind of positive role models for the kids out there. They may see us out on the block drinkin' our 40's but that's after work. We have our own videoshow, they see us on television and they admire the fact that we can come on the block speak to the kids in the hodd, and then go with our families, and then go to work, and then do our TV show. Life is hectic, but we're two of the soulsurvivors out there.

LATIN: I also like to say that so far in Sweden it's been mad love. It's peaceful, it's quiet, I'm almost afraid to yell at night. But you got a few ignorant muthafuckas out here

tryin' to make it here the way it is back home. They're watching Yo! MTV raps on european MTV and they're listening to **Black Moon**, **Onyx** to watch what is going on in the states. A lot of it is real and a lot of it is fake, people jumpin' on the bandwagon tryin' to get paid. But people over here that do'nt really know what time it is are getting the info via video and music and they are tryin to imitate that. That's a shame cause we're trying to make Shaolin more like **Stockholm**. And these people that are over here frontin' will not last a week in our neighbourhood with them screwfaces and allt that.

BIGGA: People gotta understand that what we go through in the ghettos it's a way of life. We were born into this situation and it seems like people wants to hackle themselves, trying to make a bad situation for themselves, trying to emulate us meanwhile we're doin the opposite. It really stresses us to see that.

UP: *I know you're gonna do a couple of tracks with the Swedish rapact Bakers of the Holy Bread. Tell me how you got in touch with them and how you got over here.*

LATIN: I met **David** from the group when I was a peddler at 14th st. in NY. He came through with **Tobias** and as we were talking it turned out that they had a single out and we had a videoshow out and I wanted to promote them cause I thought it was extraordinary to have a hip-hop group from Sweden. I didn't even know there were black people there. I thought they were lying at first. We were freestyling and David wanted me on the album but it seemed like an impossibility because we were out there struggling. But here we are. Everything is going so smooth here in contrast to the states.

That's right, but it's not like in the states where everybody rhymes.

LATIN: Everybody and their mother rhymes. I've got a shorty in my building whose name is **A-low**, he's thirteen years old, his mother wrote a depp rhyme that she wanted me to say for here. And I told her "why don't you get a deal and say it yourself?" Everybody rhymes out there, trying to get props because the way the situation is in the states. The

only role model that black people have is entertainers, athletics and drug dealers.

UP: *I also know that you have seen a few hip-hop acts here, but it's still more to come, what do you say about the Swedish hip-hop scene this far?*

BIGGA: I gotta give nuff props to Stockholm, the way y'all represent hip-hop out here we don't get that in NYC. We've been to three clubs where you can actually go and see a show. People out here celebrate hip-hop more often. In NY there's so much competition and it's hard to see a show without somebody getting murdered. I haven't seen one gun out here yet so that makes it easier for people to come together. You may get a stabbing or somebody may get hit with a stick or something. I gotta big-up Sweden cause they're true to hip-hop. Whites, blacks, hispanics, whatever.

UP: *With groups such as Wu-Tang, Black Fist, UMCS, the list goes on, The State of Island is definitely on the map. Do you think it's easier now to come outta Shaolin than before?*

LATIN: It can work for you or it can work against you. Everybody's got their eyes on Shaolin now and that's phat, that will work for you. But all these fake-ass a/r peoples, they're all expecting these acts to sound like Wu-tang, that can work against you. If you're not strongminded when you take your demo somewhere and say: "Can you slow this down a little bit", "can you rhyme like methodman?", "can you do beats like 'Bring the muthafuckin' rockets'". If you're not really in it for the art, it's easy for these young groups to go home and changing it all to this image to fit into and get paid.

UP: *What's up with graffiti and breakdance scene in Shaolin?*

LATIN: The writers in Shaolin Island are not doing trains as they used to but it's still alive and kicking.

BIGGA: A lot of the graffitiwriters that were just throwing up little tags, getting chased by the cops, doing trains, riskin their lives runnin through the traintracks just to their thang are getting paid now. Real money by doin logo and murals. Like Gan grills, our former member of the group, he's doing a lot of logos for the groups coming out of Shaolin and NY. Some big names in Shaolin is **BF Family**, **Botiqua Family**, **BGL Kings**, **Caster Rock**, **Hecklover**, **RIP to SYRE** and **BENO Down** with **BCL**.

LATIN: Everything was there, graffiti, breakdance, the music but the breakdance sort of died out. I haven't seen someone breakdance for so long, and when we came out here the first night at your birthdayparty there were people doin that. My man was spinnin on his back, when I saw these kids, breakdancing and poppin', man, it bugged us both out. The only ones who is keeping it real in the states is **Rocksteady Crew** and **NYC breakers** because they wont let it go. A lot of people were down with it as a trend and when it dies out and you still see some doing it, you know they're doing it from their heart.

"FIELD NIGGA SOUP"

BIGGA: I

wanna Big up all people all over the world who is keeping it alive, because without the graffiti there would be a lot of people on the streets.

We also got some fat DJ:s as well. To recall a couple of names: **DJ Esteem**, **Cutmaster DC** from back in the days, he was nasty and was battlin for the world-supremacy and he had it for a while. **DJ Doctor Rock** from the **Force MCs**, this guy was magic, he didn't have the best equipment but he worked. Money was cutting on four turntables at a time, backwards.

LATIN: Cutmaster DC was so nice, he can cut with whatever you put in his hands. You could give him that Coca-Cola bottle, he'll cut, a basketball. Give him your iguana and he'll scratch that muthafucka "chop-chop"

UP: *What's your opinions about racism?*

BIGGA: It's everywhere. I don't know if it's worse in NY or other places but in NYC if there's an interracial couple walkin down the street you get dirty looks depending on the area. I see out here you get dirty looks too, but in NY the dirty look could be followed up. With me and Latin, people misunderstand the philosophy of our group. They think Fieldniggas mean "kill white people". What we're trying to promote is black awareness. Because I had too many guns pulled in my face, I've seen too many of my friends shot dead, I've been to many funerals. This is black on black crime. Not only are we racists towards eachother, we're racists towards other peoples as well.

LATIN: A better term for the philosophy of the group would be selfrealisation.

UP: *How about violence, do you use it in your music?*

BIGGA: To tell the truth, my style of flowing is aggressive. I do like to use some violent terms but it's not violent towards other races. It's not triggered to offend anybody. It's just that when hip-hop started off it was braggadocious type of thing. You had people talking about how many cars

"To make a homophobic song is as bad as blacks doing songs named kill whities or the opposite. There's gonna be a time when they're gonna realize that someone that they know, love, respect, admire and look up to, happens to be gay."

they had, how many yachts and houses they got. In reality they didn't have a damn dime. I do get eggressive with my lyrics, I do speak about violence, beacuse it's reality. We see it everyday, I do try to give a positive message but people

are looking at me and they think automatically "one of those roughnecks", drug dealing, gun slinging, killing my people on the street" just because you have a certain appearance, you don't have to be like that.

LATIN: He's speaking about reality in our neighbourhoods. Since that hardcore gangsterism shit got large you get all these fake gangsters talking about killing. If you're murdering people, you're not making records and videos, because you can't have your face all over the place. Biggas coming from a physical perspective and I'm more from a spiritual perspective.

We see people out here who wants to get outta here and just start to try to live that life Wu-tangs talking about. They think it's da shit. We know these brothers and we know and we know how they're living and was living in the streets. So when you hear the album we know that what they're kiking on the album is real.

People said that "throw your guns in the air" was a tribute to hip-hop. It should be "throw your hands in the air" that's how we was.

UP: There's a lot of homophobic people in the music business, what do you think about gays?

LATIN: Those who are homophobic, they don't seem to understand. There are tracks out there floating around that are on a homophobic vibe. If you're writing lyrics, you gotta know what you're speaking about and if you don't know, you gotta do a research. It's been proven that homosexuals are born like that, it's chemical balances in hormones. For someone to dislike a person cause he's gay it is a s bad as racism. If you don't like it keep it to yourself. To make a homophobic song is as bad as blacks doing songs named "kill white" or the opposite. There's gonna be a time when they're gonna realize that someone that they know, love, respect, admire and look up to, happens to be gay. Then they gonna

realize how idiotic it is to react this way.

BIGGA: To all the gaypeople out there: You got your own thing going on, keep it to yourself, keep swinging. we love women.

UP: Are you feeling threatened by the death of vinyl?

BIGGA: A nigga like me got DJ equipment home and I love cutting. They've got this new shit to cut with CDs now but I don't know if I'm gonna afford that. Hip-hop is fucked up with this CD-thing, that you have to go to a club with your song on a CD- It's good in some ways, you can press a number and the CD skips to the song you wanna hear. But there's nothing like talking talking a record and spinning it back or slowing it down and scratching.

Shout it out: Wu-tang clan & all the sourcemen, nowborn clique, black fist, shaolin Soldiers, GP, Shybiem, Korrupt gates, pepe, cash 1, Casio, Cheo, UM, CS, Forces of Nature, Mr Baldhead, Americas Most Blunted, Funky Jills, The Red Eye Crew, Bornrugged, MGP, The Traypound, 26 mob, 160, 320 & 350 posse, Vanderbilt ave. posse, targee ave. posse, all the shaolin, Checs productions, all our niggas on the block Red, Buff daddy, Deon, 1-e, Big Bill, Lou, Guz, Trigger, The 24-hour store with the 2-dollar sandwiches with the free soda, everybody that watches Videoposse, my earth khadijah and muqiytu deyn, Shaloma & all my family. My earth Wendy, Mike, Justin, Terrell, Lareese Mr Ski, Johnny Ice, Bakers of the Holy Bread. Da complete formula, UP, Infinite Mass, Scrappy G, Nuff Mente, Black Top dandelion, Latin Kings, all of the Hip-hop groups representing Stockholm, Sweden in general, they've been giving us a lot of love and respect and we've got the same for them. Nothing but love!

Madde



Nuff

They are one of stockholms up and coming Hip Hop acts. Nuff Mente have existed for two years now and have undergone several lineup changes. The four members, Flyte, Emilio, Fredrik and Scooby have now started collaborating with Just D:s musical mastermind Gurra G.

When you guys first started you were called final funky creation, then there were only half as many of you in the band. What was it that happened between then and the creation of Nuff Mente?

Flyte- We started the group in 1993 when Babak was our producer then only Fredrik and I were in the group. There was a guy called Igor who came into the band at this time, but he wasn't into it so he left pretty quickly. Then we heard Emilio rapping and we decided to get him into the group as a guest rapper. But then when we heard him a lot me and Fredrik just looked at each other and said "Don't fuck around this guy has to be in the band". Then we met Gurra G through our friend PeeWee and he heard our shit and thought it sounded nice so we decided to start working with him and since then it's been rolling. We have released our first single with him and there is another one on the way.

What are the names of your singles?

Flyte- The first one is called *That's the way it is*, and the second one is called *Stocktown*.

Where do you get inspiration for your songs and what influences you the most? Isn't it true to say that you're inspired by Spanish rap?

Emilio- The influences come from everywhere but we strive to have our own style *Nuff Mente Style*. There is no-one that you can directly point your finger at but we are influenced by hip-hop music in general. But if you want to know who some of our Spanish influences are it would be groups like: *Kid Frost, El Chieve, El Veterano, Mellow man X* and there are some spanish ragga groups that are also good.

How do you experience the hip-hop scene here in Sweden and especially in Stockholm?

Emilio- It looks good, there are a lot of new bands on their way up. There is a lot of stuff that is brewing under the surface that will so be brought out into the light. I don't know so much about the rest of the country, but right here in Stockholm there are a lot of kids with crazy talent, nuff skills.

The hip-hop club scene in Stockholm has stagnated and almost come to a standstill, what do you think one could do to bring more life into it?

Fredrik- It's like this: it's all about money, plus there are a lot of ignorant people who go to clubs to fight and ruin the party

MENTE



bruno, rush, Stockholm 94



Pter, Stockholm



Kabs, Stockholm 94



Soys (Lays one), 95



Katsuh, Stockholm 95



Arima, Stockholm 95



Dyre, funk, Stockholm 94



rubin, Gothenburg 94



T-bag, Stockholm

for the others. This leads to the closing down of the hip-hop clubs that have taken the chance to support the movement in the first place. There are so many idiots who think they have something to prove to others, instead of doing the right thing and realizing that the only way hip-hop is going to survive today is through unity.

There are a lot of people who sit around and discuss whether hip-hop should have the east-coast sound or the west-coast sound, what do you have to say about this?

Flyte- It's a fucking bunch of bullshit. There are certain people who have picked this argument up, you know who these people are so I don't have to say any names. I listen to both styles of rap and for me it's the same thing: hip-hop music. We stand for Nuff Mente style and nothing else.

Have you had any thoughts of releasing an LP in the future and, how has it been working for Gurra G from Just D.

Flyte- We're going to try to release an album but we'll have to see how well the single goes before we can do any more work. You can never take anything for granted, so we take it one day at a time. Gurra G and Just D are really cool guys. In the beginning we thought that they were total idiots, but when we got to know them it was like bread and butter. **Emilio-** He gives us free room to create with our music, it is not like he's trying to make us some sort of puppet group for him. He helps us in the studio with those things we have problems with, and with the rest we have complete freedom.

There are a lot of people in Sweden who are making hip-hop music but at the same time riding the American rap band wagon, What do you think about that?

Flyte- If you live in Sweden you should rap about what it's like to live in Sweden. If live in Alby, you rap about life in Alby. And if you live in Djursholm you rap about life in Djursholm. In Norrland you would rap about how much it snows every day.

Fredrik- You can't rap about stuff that you haven't lived.

Emilio- I think that the only chance that Swedish bands have if they want to be large is to have their own style, because today you can no longer copy U.S.A. There are thousands of groups over there who are making the same type of music and it is easier for them to get the fame. In America the only rule is survival of the fittest, if you came there from Sweden with a style taken from the U.S. it would be like sending the lamb to the slaughter, you would automatically get eaten and spit out in no time. People would see through it immediately. The only way to survive is to stand your ground, have your own style and hold on

to it. That's why groups like MC Solaar and Soen E MC who really do their own thing in French get so much respect and recognition for what they do.

Fredrik- There are a lot of people in Sweden who are copying the American styles, they have skills but you can't be biting other people's styles like a lot of Swedish MC's are doing. I don't want to go out like no buckshot or something. Just look at House of Pain or Funkdoobiest who came with their own styles and it worked really well for them.

UP- Do you have any shout outs?

Flyte- First of all to my mother and my sister, Pee Wee, Carter, Chuck, DCS, Mean Concept, Bakers of the Holy Bread, Infinite Mass, Sussie, Lotta, Sin, Mega, Virus, Muerte, Speedy, Black top Dandelion, all the Fucking Latinos all over Sweden, and all the "svartskallar" in Sweden, Lizzy, Pupper, Throw-Down Rockers, Complete Formula, Carvalito, Wagie, and the Diaz brothers.

Emilio- -shenanigans, Boogaloo, El Hadid, Manuel, My Family, David, Näckrosen, Just D. Sleepy, All the writers and MC's who deserve it, Tamara Castro and Bookie.

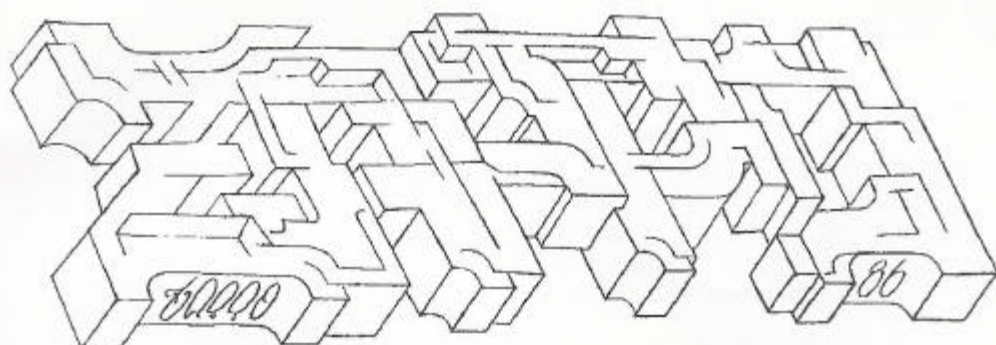
Fredrik- All of my family, Fat Flavor, Subliminal Hardcore, Los Compadres, Scrappy G, Field Nigga' Soup, Latin Kings, Bubben, Selechta Power, Mombasa Tribe, Latin Flavor, Pun Spec, Scooby, Dennis the Menace, My family, Baback, Seemore, Fistfunk, Funky Film-makers, All members of Underground Productions and Raw Biznu.

Everyone who we have forgotten: You are in our hearts.

Marcus Mårtensson supported by the AK



Nuff Mente Foto David Valldeby



Born 2 write

Zappo is one of Stockholm's oldest writers and his pieces has been seen all over the city for over a decade.

What got you into the Hip Hop-culture?

-I've always been interested in painting, even before I started with the can. But, then you saw the "movies"... The premiere of *Beat street* on *Göta lejon*. I got hooked in no time, this idea with painting outside, officially. It's not a gallery or someone buying your painting and putting it on a wall or in a safe, it's for everyone. I grew up in a suburb and I smoked my first joint already as a ten-year old. Me and my buddies were criminal, into violence and were often in fights. When I was 16, the first one of my friends died, and it really opened my eyes. At the same time the Hip-Hop culture came to Sweden, and it became my new lifestyle.

Can you tell us about what the scene was like in the beginning?

-The culture came to Sweden in 1983. And I started dancing for fun. We rearranged the furniture at home or went down in the basement with the boys and a ghetto blaster wherever there was enough space. We listened to a lot of funk and soul. I had actually already tasted the Hip-Hop flavor in 1979. We were often at discos. An older friend of mine, **Funkie**, was DJ and he had come across **Kurtis Blow's Christmas Rap** and **Sugar Hill Gang's Rappers Delight**. We walked around with a ghetto blaster rapping along with Hip-Hop Don't Stop. Later the same year we saw the movie *The Warriors* in which the trains were bombed, unfortunately they didn't show any paintings. We were satisfied with the music. For a couple of years nothing happened and then there was a sudden explosion. Hip-Hop artists made success in Europe and the movies were shown in movie theatres and on the screen. At this point I understood what it was all about and got the message. I started hanging out with a dancegroup called **Electrix**, which was made up of **Jalle** (Arab), **Fürsten** (German), **Bobby** (Greece) and **Indy** (Latino). After a while new members joined **Rikardo** (Spanish) and two Swedes **Johan** and **Fredrik**. Dancing became most important. A lot of people trained hard and became very good. Everybody danced eve-



...working at *Admire Nature* -92

rywhere. You started out in the suburbs and when you became confident and good enough you moved into the city. It was great fun but I felt the urge to paint. It felt like it was my mission in the culture.

In the summer of '83, me and my friends **Te Pee**, made our first paintings. We wanted to be first in Sweden but we weren't the last!!!

Earlier gangs had been bombing their names, like **Piccas Fontes**, **Gam** and more. But it was time for creativity and names came up like: **Graff**, **Zap**, **Ziggy**, **Disey**, **Merley**, **Zack** and me of course in Stockholm. **Puppet** and **Meanie** from **Västerås** came over early and visited the commuter lines together with **Disey**, **Ziggy**, **Zap** and **Zar**. Personally, I preferred the subway. In those times, around 1984-85, I was out alone cause my friend **Te Pee** had stopped. But it didn't take long before I met **Graff** and then **Amen**. Together we formed the **Mellow Brothers**, something we never hit the walls with but is still in our hearts.

You made your first piece before you pulled your first tag, right?

- Exactly. They had tags in the states for many years already and developed them. I wanted to move on, and what I liked was painting and creating.



culture, 1990



smile, 198



Circle, Zappo, 199





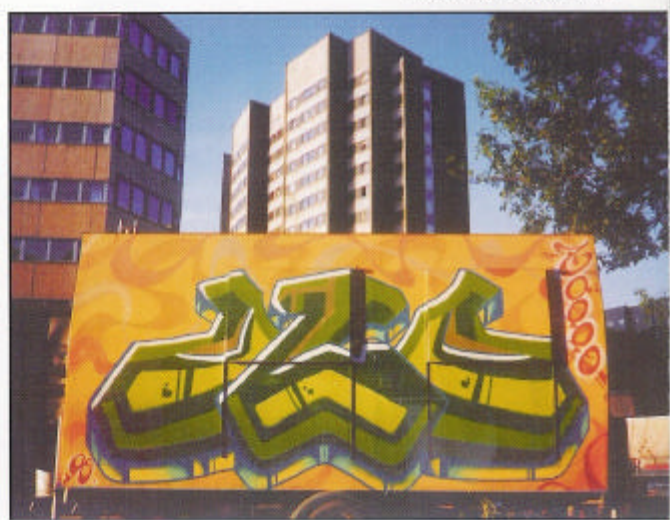
crush the war, 1986



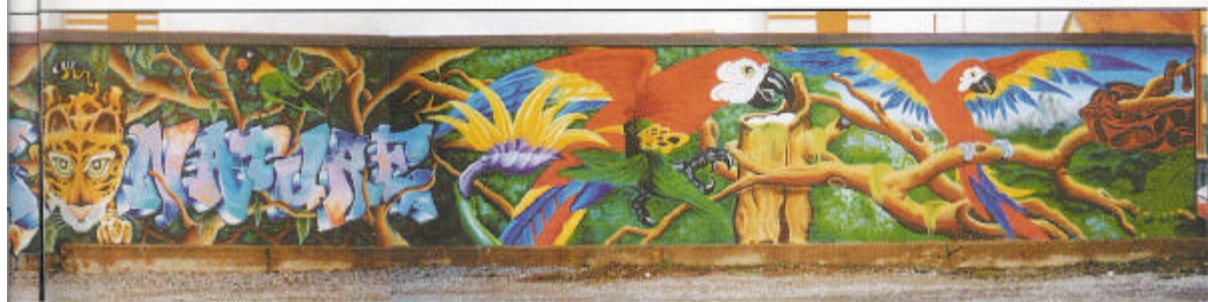
emotion, 1985



Elie, 1993



old, 1990



UP- When did you do your first train ?

- It was a panel in the subway, in 1985. The yard workers were only fifty meters away and I saw how one of them could noticed the smell of the paint, but he didn't understand what was going on. It was buffed before it even left the yard. We tried again but with the same result. To me it felt like a waste of time and energy, because I wanted my stuff to be seen. So I started to working the line instead. First along it then, 1986, I did my first stationpiece, *Crush The War*. While I painting it, I realised that the ticket man was on his way down. I saw that he wasn't much older than me, 25 tops, so I continued to paint. He unlocked the doors and approached me, looked at the painting and asked how long I had been standing there. How much is the paint ? Do you have a sketch ? He was really impressed. Then he told me that the first train was coming in in thirty-five minutes. Before he left he promised to make a noise in the microphone if the pigs were to appear.

You have always worked with themes and messages in your pieces.

- Yes, already my first piece was about peace. The text was *Live and feel good* and I painted a octypussy and a peace sign. I don't really know why, but I guess when one feels dissatisfied with something you express it in one or the other.

What are your influences ?

- What do I say, there are so many. Graffiti has developed so much, and there are outstanding painters all over the world, that I'm fascinated by and think are good. One of my favourites is Lee, also as a person, the little I've read and heard about him and everything I've seen. Moreover, I get inspiration from life, nature, and everything I see around me. From the classic art world Leonardo da Vinci, Salvador Dali, and Walt Disney are people I admire.

In recent years you've painted less along the lines and more in odd places. What you paint in an odd place seems important to you, or ?

- Yeah, like when I painted inside the old Nobelfactory (chemical processing factory) for EG. The message was aimed to the it's special activity and its effects. Sure, the place and the event are very important and boring walls are not only situated along the lines.

You've done quite a number of legal paintings, both free art works but also pure commercial projects. Are they more important to you than your legal pieces ?

- No, but the feeling is completely different. When it's legal it's mostly bigger projects or because of pure economical reasons. It's more of a job, a way of making a living as an artist. But even if the jobs are commercial, the pictures are still mine, my creations that I paint. Advertisement is not my cup of tea. When I do illegal pieces I'm the one who claims the right to decorate the appealing wall. The feeling when you paint illegally is different you check out the wall, do a sketch, pack the cans, meet the boys. It's an adventure and the feeling, the morning after, when you've succeeded to be invisible is unbeatable, cause what you've done can be seen by the public.



It's poison Kobel- 92

UP- What are your main art works ?

Z- I believe the first subwaystation piece, *Crush the War*, is important cause it was shown and came out to the young and the few painters who were active at that time. You have to understand, I saw no signs of a new generation coming up. Okay, you came across a few "Rap" or "Hip-Hop" paintings, but no upcoming painters. *Admire Nature* is another important painting, especially the message. We got the permission to do it in no time, less than a month. Probably because they were less prejudist in Norrköping where we did it. Everything was so positive, schoolclasses came along with their art teachers and even the massmedia took us seriously.

Do you think there should be more legal walls in Stockholm ?

- Of course, why not? There is too much concrete. Just take a look around in Europe, if a boring wall is erected somewhere, it doesn't take long before someone starts to decorate it. Either by a brush- or a spraycan artist. In Sweden there are too much bureaucracy, and statesmen who thinks this and that, you have one beauty council here and a construction council over there, basically too much talking and no action. The way it is now you may have to wait several years before you get an answer.

By Jacob Kimvall



Zappo Resone -95



Zappo Amen -95



Zappo
Puppet
Amsterdam -93



Hannover -93



Zappo
Central park
New York-94



Bamse, skelman
och Lille Skutt
-93





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